1979

79-5

THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'79 Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Donation $2. Free coffee. For information call 586-8486.

SUNDAY, SEPTEMBER 9

The Films of Jerry Barrish

JERRY BARRISH IN PERSON

This is the first one-man show at the Cinematheque of Jerry Barrish, a graduate of the San Francisco Art Institute, whose films have been featured on several group shows here.

"Independent filmmaking is an endeavor where the aim is not financial gain but artistic self-expression. Jerry Barrish, a sculptor turned filmmaker, exemplifies this creative ideal. His work is best described as electric, including both documentary films and short subjects based on origional screenplays."

Our program will include the following films:

THE CIRCLE (1976) 15 min.
COCKFIGHTING (1974) 24 min.
MEET RAYMOND HOWELL (1973) 10 min.
I WILL BE (1973) 11min.
NEW LIFESTYLES (1974) 4min.

DAN'S MOTEL (1978) 27min. - "A visually striking film, DAN'S MOTEL virtually assaults the viewer with a montage with vivid colors and bizarre shapes. Consider, for example, the contrast of an azure blue sky with the glaring white facade of the motel, the seedy, claustrophobic atmosphere inside the motel room...and especially the macabre appearance of the little cripple who plays the hero's sidekick. The harsh, vibrant images in DAN'S MOTEL compare in my mind to Antonioni's beautiful camerawork in THE PASSENGER."

THAT'S WHY I'M A PAINTER (1976) 8min. -"The subject of THAT'S WHY I'M A PAINTER is a man who possesses no functional arms or legs yet is completely self sufficient and successful as a painter."
-quotes from King Louter in The Stanford Daily

THURSDAY, SEPTEMBER 13

Gene Autrey/Fritz Lang

RADIO RANCH and THE 1000 EYES OF DR. MABUSE

DIE TAUSAND AUGEN DES DR. MABUSE (1960) 102min. "Is this the real Mabuse? Or is it a fake Mabuse? This question becomes an impelling part of the story... which must have delighted Lang with its opportunity to indulge himself in secret elevator panels, a thousand concealed television lenses, a mysteriously cursed hotel, exploding atomic plants, two-way mirrors, people dropping autumn wheat with needles in their brains, and a man disguised to look like a man disguised to look entirely like another man. Here is the gadgetry Lang loved and had been unable to use in his "straight" American films." - G.Dane Wilsonne

RADIO RANCH (1935) 75min. A serial made into a feature. Gene battles the evil aliens and their electronic empire with six-guns and a white hat. The first science fiction-musical.

FRIDAY, SEPTEMBER SEPTEMBER 14

OPEN SCREENING

Bring Your Own

Both 8mm and 16mm films welcome. The price of admission is a one dollar donation or one film. Future programs are chosen from films seen at open screenings.

SUNDAY, SEPTEMBER 16

The films of Philip Perkins

PHIL PERKINS IN PERSON

The animated films of Philip Perkins make use of all the various techniques from cell animation to matts to hand painting directly on the film strip. He is also an adept cinematographer, still photographer and sound composer. The events on this program will include the following 16mm films, 8mm films, slides and soundtapes:

PATCHWORK (1977) 16mm 4min.- "Philip Perkins' PATCHWORK totally integrates an original soundtrack and abstract visual imagery producing an almost trancelike feeling in the viewer." -G.Fialka, Super-8 Filmmaker
A WINDOW (1975) 16mm 2min.- an animated haiku about feeling the rain splashing onto one's face.
CROWNFIRE (1974) S8mm 6min.
THE TUNNELS (1978) audio - a movie made on audio tape, tries to evoke the space, sounds and thoughts generated by a network of abandoned coast gun tunnels in California.
BRIGHT (1976) 16mm 3min- an animated film setting forth a way of viewing the universe.
WORKS ON PAPER (1978) 16mm 4min.-an abstract brush drawing on paper
FOURTEEN DOLLARS (1978) 5min.
FIELDS (1975)S 8mm 6min. - entirely hand painted
RAIN (1974) S8 6min.
FOUNTAIN MIX (1975) audio 4min.
TIME PASSES (1978) 19min. - shown earlier this year, a montage of images from the filmmaker's personal life.
GILA (1979) 16mm 19min.- an orchestration of various textures and shapes reproduced as rubbings done with grease pencil and charcoal stick, black on white.

THURSDAY, SEPTEMBER 20

The Films of Joel Singer

JOEL SINGER IN PERSON

"Joel Singer appears to be one of the important filmmakers who began their work in the seventies. The work of Michael Snow looms as a large and powerful antecedent to the fundamental camera strategies of these two films of Singers (PERISPHERE and SLICED LIGHT). However the younger filmmaker seems less concerned with the critique of camera movement than with the organization of subtle light impulses in relationship to larger illusions of movement and imagery." P. Adams Sitney, VISIONARY FILM

Our program will include the following films:

SLICED LIGHT (1976) 15min.
PERISPHERE (1975) 15min.
GLYPHS (1976-79) 38min.
WINDOWMOBILE (1977) 8min.
POET IN ORBIT (1978) 3min.
6x5x4x3x2xJAMES (1978) 6min.
BEHEMOTH (1977) 5min.
APOTHEOSIS OF LEO (1978) 1min.

SUNDAY, SEPTEMBER 23

The New San Francisco Filmmakers

FILMMAKERS IN PERSON

Most of the filmmakers represented on this program aren't new to our audiences. Lynn Kirby and Forest Bell are the only new names here. Of course Don Lloyd has been a permanent fixture of the Bay Area film community since the mid-sixties. This program promises to be the strongest program of young filmmakers in quite some time. In addition to a new, as of yet untitled, film by Sandra Davis our program will include the following films:

IN TRANSIT 12min by Forest Sterling Bell
C.C. BEAM GOES FOR A WALK (1979) by Linn Kirby & Don Lloyd
SINCERELY (1979) 14 min. by Linn Kirby
"untitled" (1979) 6min. by Margaret White
SUN REST CORNER (1979) by Margaret White
SAVING THE PROOF (1979) by Karen Holmes
THREE MASKED PEICES PLUS ONE (1979) 8min. by Toney Merritt
FRAGMENTS/UNTITLED FILM SKETCHES (1979) by Toney Merritt

Dorothy Wiley and Gunvor Nelson

THURSDAY, SEPTEMBER 27

BEFORE NEED

SAN FRANCISCO PREMIERE
GUNVOR NELSON AND DOROTHY WILEY IN PERSON

"Because it had been so many years since we had worked together on a film (their last collaboration was FOG PUMAS in 1967), we were wondering if it was still possible to collaborate. We started with some dream images, a few actors, friends, and relatives. Slowly the film evolved into sequences or images that expressed the emotional discoveries of an aging woman. The snow had melted and it was impossible to repeat. Standards of perfection applied to all the selves, the relationships, the layers of memory. Where are the tables for one?" Dorothy Nelson

SUNDAY, SEPTEMBER 30

Suzanne Simpson: 4 American Artists

SUZANNE SIMPSON IN PERSON

Suzanne Simpson is a local filmmaker who specializes in documentaries on artists. Our program will feature the following films:

KARL WIRSUM (1973) 16min.- Karl Wirsum, well-known Chicago painter and puppet-maker takes the viewer into his fantastical world of 2-D cardboard monsters and 3-D puppets
ROY DE FOREST (1974) 16min. - This internationally known funky painter takes the viewer on a mysterious trip through his chalk drawings and large acrylic paintings of strange animals and people.
HASSEL SMITH (1975) 16min. - Now living in England he talks about his present work, what his motivations toward painting are, and recalls interesting stories of the abstract expressionist days in the 1960's.
RAKU (1976) 12min. - Hal Riegger, internationally known potter and author, reveals the essence of the traditional Japanese process of Raku pottery.
ISIS, A SCULPTURE BY MARK DI SUVERO (1978) 18min. - A seventy-five foot scrap iron sculpture unfolds under the direction of the internationally known sculptor Mark Di Suvero.

1 req.
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WEDNESDAY OCTOBER 3 & THURSDAY OCTOBER 4

New German Filmmakers

IN CONJUNCTION WITH THE SAN FRANCISCO ART INSTITUTE AND THE GOETHE INSTITUTE

M. Langfield will present films by graduates of the MunichAcademy. German Language films wil have English subtitles.

SUNDAY, OCTOBER 7

New Australian Filmmakers

Film from the Sydney Film Co-op
WITH FILMMAKER MARTHA ANSARA IN PERSON

Our program will include the following films from the Sydney Filmmakers Co-operative on which Martha Ansara has worked:

MY SURVIVAL AS AN ABORIGINAL (1979) 50min. by Essie Coffey - Essie Coffey lives on a Reserve in the far N.W. of New South Wales. This film gives a black view on aborginal history and survival.
PRISONERS (1976) 26min. by Col. Prisoners Action Group - A clear and concrete argument against the prison system from ex-prisoners themselves.
SECRET STORM (1977) 14min. by Martha Ansara- Trance film tracing a woman's journey into some problems of motherhood.
DON'T BE TOO POLITE GIRLS (1975) 14min. by Martha Ansara - A film about women and work: the double day; the need to work.

THURSDAY, OCTOBER 11

Remembering the Hippies

LENNY LIPTON IN PERSON

"Lenny Lipton's film aesthetic has always been, like Brakhage's, to create films from the events in his life which are most important. And also like Brakhage, these 'important events' are usually the simplest and most human ones imaginable. It is not surprising then to find that his first feature film might be considered by many an elaborate 'home movie'.... the virtue of a home movie is that it captures people in a way that brings out a simple sense of joy and warmth in any situation. A home movie focuses on people, doing the simplest and most ordinary things, without an undue stress on technique."
--David Bienstock

Our program recapturing the 60's will include the following films:

WE SHALL MARCH AGAIN (1965) 8min. -the 1965 Vietnam Day Peace march, remembered for the Hell's Angel's attack.
LET A THOUSAND PARKS BLOOM (1969) 27min.- A film about the building of People's park, and its ultimate destruction, marking the end of an era.
PEOPLE (1969) - The Red Mountain Tribe hangs out in Lenny's backyard.
FAR OUT STAR ROUTE (1971)- "I have seen many 'life-style' movies and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable...FAR OUT STAR ROUTE is a very personal anthropological/ethnographic notebook that will remain a valuable cocument, and it will make some people feel good when they see it." -Jonas Mekas
DOGS OF THE FOREST(1972) 5min. - A apocalyptic vision of dogs in the dark forest and humans on the bright beach.

SUNDAY, OCTOBER 14

The Films of Tom Chomont

TOM CHOMONT IN PERSON

"Tom Chomont's films are at once highly poetic and carefully controlled personal statements, and so private both in form and subject matter that they become almost hermetic." - Fred Camper, The Chicagoan

"Chomont's style recalls the psychedelic '60's with lots of free-flowing superimposed images--he has a particular penchant for reversed images, which creates a Rorschach effect--lots of solarization and reverse negative techniques and much hippie atmosphere in his people and settings. However, Chomont's films are made with an artistry and tenderness that suggests they will stand the test of time" Kevin Thomas, Los Angeles Times

Our program will feature several stereoscopic films and a holographic integral along with the following films:

MORPHEUS IN HELL (1967) 16min.
"untitled" (1973) 2min.
"." (1974) 3min.
LIFE STYLE (1970-77) 4min.
MODERN ART (1977) 5min.
THE HEAVENS (1977) 5min.
EARTH (1978) 5min.
SPACE TIME STUDIES (1977) 20min.
CROSS SECTION (1979) 15 min.

THURSDAY, OCTOBER 18

SYDNEY HARBOR BRIDGE & Other Films

PAUL WINKLER IN PERSON

This is our third one-man show of German-Australian filmmaker, Paul Winkler. Tonite we are very fortunate to be able to present the U.S. premier of his most recent film as yet untitled. As Steven Wallace (Filmnews, April 1977) describes Winkler's importance: "What is admirable about Paul's approach is the singlehanded and imaginative way he has approached his actual filming. His films are rarely expensive, his complicated opticals are executed in the camera, he has used all kinds of coloured and refracting glass, neon lights, candles, movement of the camera, movement of lights to achieve his effects, always without assistance, sometimes using his feet to operate the camera while he moves candles or images about in fromt of the lens. He is constantly exploring certain feelings that are closed to him, even if sparked off by public events, and these feelings, because they are "felt" personally and uniquely, gain an importance and urgency. There are not many Australian filmmakers exploring feelings as closely as Paul is. He is a loner, though ever willing to talk, in an art which normally requires collaboration, but the fact that he sticks to his instincts rigidly and without compromise is, for me, the greatest value and probably the reason for both his integrity, fertility and why he is fast becoming a permanent fixture in Australian cinema."

In addition to the new untitled work our program will feature the following films:

BRICKWALL (1975) 22min.
RED CHURCH (1976) 17min.
BACKYARD (1976) 14min.
BARK-RIND (1977) 29min.
SYDNEY HARBOUR BRIDGE (1977) 13min.

FRIDAY, OCTOBER 19

OPEN SCREENING

Bring Your Own

Bring one dollar or one film. Both 8mm and 16mm films welcome.

SUNDAY, OCTOBER 21

Bruce Conner: found footage

Bruce Conner is the original master of the found footage film. Not one filmmaker has captured this genere so succinctly with such style and subtlty. And surely not one American filmmaker since Keaton perhaps has used humor to sound the depths of the human condition with such clarity of purpose.

Our program will program will feature eight films made over the last twentyone years:

A MOVIE (1958) 12min.
COSMIC RAY (1961) 4min.
REPORT (1965) 13 min.
PERMIAN STRATA (1969) 4min.
5 X MARILYN (1973) 14 min.
5:10 TO DREAMLAND (1976) 6min.
VALSE TRISTE (1978) 5min.
MONGOLOID (1978) 4min.

THURSDAY, OCTOBER 25

FOUR SHADOWS

WEST COAST PREMIERE
LARRY GOTTHEIM IN PERSON

It has been over three years since Larry Gottheim's last visit to the West-Coast. At that time he was the subject of a retrospective presented in conjunction with the Pacific Film Archive and the Museum of Modern Art. At that time he showed his MOUCHES VOLANTES which exibited the most imaginitive use of sound-image relationships since Kubelka's UNSERE AFRIKAREISE. Tonight we are proud to present the West-Coast premiere of his latest work, FOUR SHADOWS plus an earlier film CORN

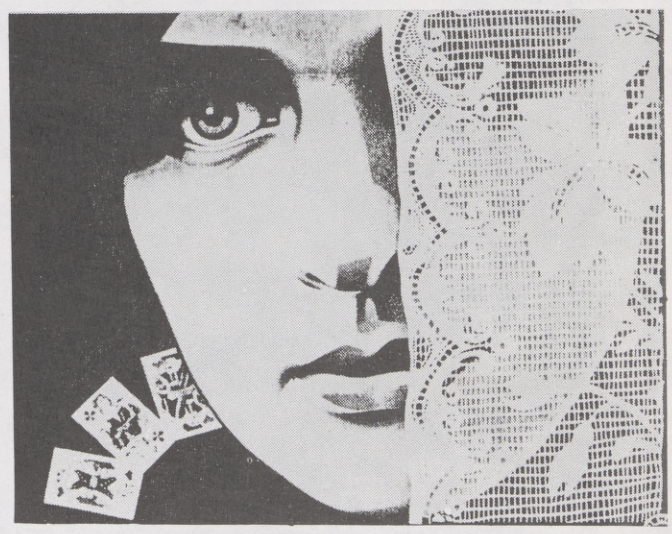
"FOUR SHADOWS gets down to business without titles or credits, successively presenting the 16 possible combinations of four image and four sound sequences of four minutes each. Gottheim's editing creates powerful audio-visual "sync events" in most of the 16 sections. Although designing this film may have been like working out a three-dimensional crossword puzzle or playing chess on a spherical board, it also seems to utilize the brain's irrepressible urge to casually link disparate phenomena.

Gottheim, a professor of cinema at the State University of New York, blunts the mechanical aspect of this project through subjective, occasionally lyrical, handling of his material and an evident feel for the American landscape....

Sound acts as an emotional and associative trigger throughout, directing one's sense of an entire scene and one's awareness of its details. Gottheim presents his monkeys together with the opra, and the effect is demonic - a darker and funnier view of high culture than any of the travesties in FANTASIA. ...

One of the best-realized films to open in New York this year, FOUR SHADOWS seems the culmination of Gottheim's recent work....has an obvious value for filmmakers, students, and theorists, but should also be illumination for anyone who has ever been "moved" by a movie. Like the barns and water towers that are recurring icons throughout Gottheim's work, FOUR SHADOWS' aesthetic is a function of its architectural design and eminent practicality. J. Hoberman - Soho Weekly News

On saturday, October 27, Larry Gottheim will give a nine hour seminar with a screening of his earlier films, HORIZONS and MOUCHES VOLANTES. This seminar will begin promptly at 1:00 pm. and there will be an hour break.



SUNDAY, OCTOBER 28

THE MAN WHO NEVER WAS

A Found Film Experience
TIM KENNEDY IN PERSON

"He was but the poor copy, the counterfeit----but the pretense of this strange gentleman who, with his face wavering in the dark glass, stared at him with his eyes clouded with those clouds that came from within, his body grown over by curious growths, great barnacles, shells, moon shells. Ah, what crucible was this, he still must ask, or were there two deaths, one at either pole of life, or were there many deaths, more than even he knew?"
--THE MAN WHO NEVER WAS

This program is supported in part by grants from the San Francisco Hotel Tax Fund and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation for Art in Cinema/339 Head St./ San Francisco, CA 94132

18 possible
shows